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CZERNY

KURZE ÜBUNGEN



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CZERNY

160 kurze Übungen

160 Eight-bar Exercises – Petites Exercices

Opus 821

11, 20, 101, 103

CARL CZERNY

160 KURZE ÜBUNGEN

OP. 821

NEU REVIDIERTE AUSGABE

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

C. F. PETERS

FRANKFURT · LONDON · NEW YORK

6990/6993

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1920

Music

Kurze Übungen

Petites Etudes

Short studies

Jede Nummer ist wenigstens acht-
mal nacheinander ununterbrochen
im Tempo zu üben, indem sie auf die-
se Weise eine größere Etüde bildet.

Il faut jouer chaque numéro au
moins 8 fois sans interruption,
formant de cette manière une
grande étude.

Each number to be practised at
least 8 times without interruption,
forming in this manner one great
study

C. Czerny, Op. 821 Cah. I

Allegro

1.

*Hande
grieff
fingerstreckung*

Violin

p

cresc.

f

Allegro

2.

f

sf

Allegretto

3.

Allegretto

3.

p

sf

Vivace

4.

Vivace

4.

p dolce

cresc.

sf

Andantino espressivo

5.

Andantino espressivo

5.

p

2 4 3 2 4 3 2 1 3 2 2 4 3 2 1 3 2

sf *sf* *p*

4 5

Andantino

6.

f

3

sf

3

sf

6 4 5 2 5

Allegro vivace

7.

p

4

cresc. *f*

5

Allegro

8.

8. *f*

Vivace

9.

9. *p*

Allegro

10.

10. *f*

3 3 3 3 5 2 5 2 3 1

sf

4 5 5 5 1 3 5 2 1 3

Allegro moderato

11.

p

2 5 3 4 3

8 2 5 3 4 3

1 2 5 3 4 3

Allegro moderato

12.

p

1 3 2 4 3 5 4 2 1 2 5 3

1 4 1 4 1 3 2 4 3 5 4 2 1 1 2 3 1

cresc.

1 3 2 5

1 4 3 3 3 2 4 1 3 4 5 1 4 3 2 1 2 4 1

f

5 3 4 2 5 3 1 1

Allegro moderato

13.

13. Allegro moderato

First system: Two measures. Treble clef has eighth notes with fingerings 2, 5, 4, 2. Bass clef has eighth notes with fingerings 3, 4, 3, 4.

Second system: Three measures. Treble clef has eighth notes with fingerings 5, 4, 2. Bass clef has eighth notes with fingerings 3, 1, 4. Third measure marked *sf*, bass clef has eighth notes with fingerings 3, 1, 4, 5.

Third system: Three measures. Treble clef has eighth notes with fingerings 3, 1, 3, 4, 1, 3, 4. Bass clef has eighth notes with fingerings 5, 1, 3, 2, 1, 5, 2, 1. First and second measures marked *sf*. Third measure has eighth notes with fingerings 1, 2, 1, 2, 4.

Allegretto

14.

14. Allegretto

First system: Four measures. Treble clef has eighth notes with fingerings 2, 5, 2, 5. Bass clef has eighth notes with fingerings 4, 5. First two measures marked *p scherzando e leggiero*.

Second system: Four measures. Treble clef has eighth notes with fingerings 2, 5, 3, 1. Bass clef has eighth notes with fingerings 2, 5, 2, 5.

Third system: Five measures. Treble clef has eighth notes with fingerings 2, 5, 3, 4, 1. Bass clef has eighth notes with fingerings 2, 5, 2, 5, 4. First measure marked *p*.

Allegretto

15. *p*

cresc. *f*

Allegro moderato

16. *p*

Allegro vivace

17. *p*

18. **Allegretto**

p *cresc.*

19. **Allegretto animato**

p dolce

20. **Allegro**

p legato *dimin.* *p*

Allegretto moderato

21.

f legato e marcato

sf

Allegro vivace

22.

p

Allegro

23.

p

24. **Allegro**

p

p dolce

25. **Allegro**

26. **Allegretto**

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of notes with fingerings (1, 2, 3, 4) and a slur. The bass staff contains a series of notes with fingerings (4, 1, 5, 4, 4, 3, 2, 1, 2, 4, 2) and a slur.

Allegretto giocoso

27. *p*

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of notes with fingerings (3, 4, 2, 3, 3, 4, 2, 3, 3, 2, 2, 3, 2, 2) and a slur. The bass staff contains a series of notes with fingerings (4, 1, 5, 4, 4, 3, 2, 1, 2, 4, 2) and a slur.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of notes with fingerings (2, 2, 3, 13, 2, 1, 3, 4, 2, 3, 2, 2, 4, 2, 4) and a slur. The bass staff contains a series of notes with fingerings (4, 1, 5, 4, 4, 3, 2, 1, 2, 4, 2) and a slur.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of notes with fingerings (1, 3, 2, 4, 2, 4, 3, 4, 3, 2, 13, 5, 4) and a slur. The bass staff contains a series of notes with fingerings (4, 1, 5, 4, 4, 3, 2, 1, 2, 4, 2) and a slur.

Allegro moderato

28. *f legato*

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of notes with fingerings (5, 3, 4, 2) and a slur. The bass staff contains a series of notes with fingerings (3, 4, 3, 4, 2) and a slur.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of notes with fingerings (5, 3, 4, 2) and a slur. The bass staff contains a series of notes with fingerings (3, 4, 3, 4, 2) and a slur.

Seventh system of musical notation, featuring a treble and bass staff. The treble staff contains a series of notes with fingerings (5, 3, 4, 2) and a slur. The bass staff contains a series of notes with fingerings (3, 4, 3, 4, 2) and a slur.

Allegretto moderato

29.

29. **Allegretto moderato**

p dolce

Allegro

30.

30. **Allegro**

The musical score for exercise 30 is in B-flat major (two flats) and 2/4 time. It is marked 'Allegro'. The piece consists of two systems. The first system is a grand staff with treble and bass clefs. The right hand plays a series of ascending and descending eighth-note chords, while the left hand plays a similar pattern. The second system continues the piece, with the right hand playing a more complex melodic line and the left hand providing a harmonic accompaniment. The tempo is marked 'Allegro'.

Allegro

34.

Andantino grazioso

32.

p e delicatamente

Allegro

33.

Allegro

34.

Allegro

35.

Allegro

36.

5 1 5 1 5 1 4

sf

f

Allegro

37.

3 1 2 4 3 1 5 4 2 5 3 1 2 4 3 1 5 4 2 5

p leggiermente

3 4 5 4 3 1 2 4 5 3 1 3 2 4 3 5 3 1 5 3 5 2 3

cresc.

f

Vivace

38.

3 1 2 5 1 2 4 2 4 5 1 2 5 1 2 4 2 4 5

mf

legato

3 1 2 3 2 3 5 1 2 4 1 2 3 2 3 5 1 2 4 5 4 2 1 1 4 3 5 4 4

cresc.

4 2 3 1 4 1 4 3 1 4 3 4 2 4 2 1 5 3 2 3 1

f

Allegro moderato

39.

39. *p* *cresc.* *sf* *p*

Allegro moderato

40.

40. *f* *p*

Allegretto

41.

41. *p* *sf*

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is in G major and 4/4 time. It features a piano introduction and a main melody for the swan. The piano part consists of a simple bass line with chords. The swan's melody is written in a single staff with a treble clef. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "f".

Vivace

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system has two staves, and the second system has two staves. The piano part features a melody with many slurs and ties, and the voice part has a melody with many slurs and ties. The score is written in a style that is common in early 20th-century music books.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It is a two-staff system, with the piano part on the left and the violin part on the right. The piano part is in D major (two sharps) and 3/4 time. The violin part is in D major (two sharps) and 3/4 time. The piano part includes a 'cresc.' marking and a 'f' (forte) marking. The violin part includes a 'p' (piano) marking and a 'f' (forte) marking. The score is divided into two systems, each with a piano and violin staff. The piano part includes a 'cresc.' marking and a 'f' (forte) marking. The violin part includes a 'p' (piano) marking and a 'f' (forte) marking.

Kurze Übungen

Petites Etudes

Short studies

C. Czerny, Op. 821 Cah. II

Allegro moderato

43.

43. *ff*

The score for exercise 43 is written for piano and bass. It begins with a forte (ff) dynamic. The first system shows a rapid ascent in the right hand with a slur over a series of 7ths and 8ths, while the left hand plays a similar pattern. The second system continues this with more complex fingering. The third system features a change in the right hand's pattern, with a slur over a series of 6ths and 7ths. The fourth system shows a more complex rhythmic pattern in the right hand. The fifth system concludes the exercise with a final chord and a sf (sforzando) marking.

Allegro

44.

44. *f* *sf*

The score for exercise 44 is written for piano and bass. It begins with a forte (f) dynamic. The first system shows a rapid ascent in the right hand with a slur over a series of 1s, 2s, 3s, and 4s, while the left hand plays a similar pattern. The second system continues this with more complex fingering. The piece concludes with a final chord and a sf (sforzando) marking.

Vivace

47.

Exercise 47 is in 2/4 time and A major. The right hand features a continuous eighth-note pattern with fingerings 2 4 3 and 2 4 3. The left hand starts with a piano (*p*) dynamic and includes fingerings 2 and 1. The piece concludes with a forte (*f*) dynamic. The final measure includes the lyrics "do" and "scen".

Vivace

48.

Exercise 48 is in 6/8 time and B-flat major. The right hand features a continuous eighth-note pattern with fingerings 2 3, 3 1 4, 4 2 5, 2 1, 3 1, 4 2, and 3 1. The left hand starts with a piano (*p*) dynamic and includes fingerings 3 and 5. The piece concludes with a forte (*f*) dynamic. The final measure includes the lyrics "do" and "scen".

Allegro

49.

Exercise 49 is in common time and A major. The right hand features a continuous eighth-note pattern with fingerings 2, 2, 2, 2, 2, 2, and 2. The left hand starts with a forte (*f*) dynamic and includes fingerings 4 and 4. The piece concludes with a forte (*f*) dynamic.

Allegretto animato

50.

Allegro moderato

51.

Allegro

52.

52. *f*

53. *Andantino*

54. *Vivace*

Allegro

55. *f*

Allegro

56. *f* *sempre staccato*

6991

[illegible]

61. Allegro

ten. *fp* *fp* *fp*

cresc. *f* *ff*

62. Allegro moderato

p *cresc.*

63. Allegretto

p

Measures 61-64. *f* *p*

64. *Andante* *p legato* *cresc.*

f *p* *sf*

65. *Allegro* *p*

cresc.

f

66. *Allegro*

66. *Allegro*

f

f

67. *Allegro*

67. *Allegro*

p dolce

cresc.

dimin.

p

68. *Allegro*

68. *Allegro*

p leggierissimo

simile

Three systems of piano music in B-flat major. The first system shows arpeggiated chords in both hands. The second system includes a *cresc.* marking. The third system begins with a forte *f* dynamic and features a circled five-note arpeggio in the right hand.

Allegro vivace

69.

Two systems of piano music for exercise 69, marked *Allegro vivace*. The first system starts with a forte *f* dynamic and includes various fingering numbers (1, 2, 3, 4, 5). The second system features a first ending bracketed with a repeat sign and includes more complex fingering, such as 5 2 1, 8, and 4 1 2.

Allegro

70.

70. *f* Allegro

Allegro giocoso

71.

71. *p dolce* Allegro giocoso

Allegro moderato

72.

f legato e marcato

ff *sf* *sf*

Andantino espressivo

73.

f

dimin. *p* *calando*

Allegro

74.

[illegible]

Allegro moderato

75.

75.

p dolce

dolce

3

Allegro

76.

Exercise 76 is in 12/8 time and features a complex, fast-paced melody in the right hand and a supporting bass line in the left hand. The piece is marked *f* (forte) and *sf* (sforzando). The right hand contains several triplets and sixteenth-note runs. The left hand features a steady eighth-note accompaniment with occasional triplet figures. The key signature has three flats (B-flat, E-flat, A-flat).

Allegro

77.

Exercise 77 is in 6/8 time and features a fast-paced melody in the right hand and a supporting bass line in the left hand. The piece is marked *ff* (fortissimo). The right hand contains several sixteenth-note runs and triplet figures. The left hand features a steady eighth-note accompaniment with occasional triplet figures. The key signature has three flats (B-flat, E-flat, A-flat).

Allegro vivace

78.

Exercise 78 is in 3/4 time, marked *Allegro vivace* and *ff*. The right hand features a complex pattern of chords and arpeggios, often beamed together in groups of four or five notes. The left hand provides a simple accompaniment of eighth notes. Fingering numbers (1-5) are indicated above many notes.

79.

Allegro

Exercise 79 is in 4/4 time, marked *Allegro* and *f*. The right hand plays a series of eighth-note chords, some marked *staccato*. The left hand plays a simple eighth-note accompaniment. Fingering numbers are present throughout.

80.

Allegro

Exercise 80 is in 4/4 time, marked *Allegro* and *p*. The right hand is written in a tenor clef and features a series of eighth-note chords, some marked *ten.* (tenor). The left hand plays a simple eighth-note accompaniment. Fingering numbers are present throughout.

Allegro moderato

81.

ff

tr

sf

tr

sf

f

Allegro

82.

p dolce

cresc.

f

dimin.

p

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Petites Etudes

Short studies

Andante con moto

C. Czerny, Op. 821 Cah. III

83.

83.

p

sf

f

dimin.

smorz.

84. **Allegro** *m.g.*

m.d.

85. **Allegretto**

f *dimin.* *pdolce*

pp

First system of a piano piece in A major (three sharps). The right hand features a series of chords and eighth notes, with fingerings 5, 4, 5, 1, 2, 3, 2, 1, 4, 3, 2. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *dimin.*

Second system of the piano piece. The right hand continues with chords and eighth notes, including fingerings 5, 3, 5, 3. The left hand's eighth-note accompaniment is marked *p* and *cresc.* leading to *f*.

Third system of the piano piece. The right hand features chords and eighth notes with fingerings 5, 4, 5, 4, 5, 2, 1. The left hand's eighth-note accompaniment is marked *f* and *sf*.

89. **Presto**
marcatissimo

Fourth system, marked **Presto** and *marcatissimo*. The right hand plays chords with a *f* dynamic. The left hand plays a steady eighth-note accompaniment. The word *simile* appears above the right hand in the second measure.

Fifth system of the piano piece. The right hand plays chords, and the left hand's eighth-note accompaniment is marked *ff* in the second measure.

Sixth system of the piano piece. The right hand plays chords, and the left hand's eighth-note accompaniment continues.

Allegro

90.

First system of exercise 90. Treble clef, key of D major (two sharps), common time. The right hand plays a series of chords, with a slur over the first two measures. The left hand plays a continuous eighth-note pattern. Fingering numbers 5, 1, 3, 5, 1 are shown under the first five notes of the left hand. A dynamic marking *f* is present. The system ends with a repeat sign.

Second system of exercise 90. The right hand continues with chords, including a triplet of eighth notes. The left hand continues the eighth-note pattern. Fingering numbers 5, 1, 3, 5, 1 are shown. The system ends with a repeat sign.

Third system of exercise 90. The right hand continues with chords. The left hand continues the eighth-note pattern. Fingering numbers 5, 1, 2 are shown. The system ends with a repeat sign.

Fourth system of exercise 90. The right hand continues with chords. The left hand continues the eighth-note pattern. Fingering numbers 5, 1 are shown. The system ends with a repeat sign.

Allegro vivace

91.

Exercise 91. Treble clef, key of D major (two sharps), common time. The right hand plays a series of eighth-note patterns with many slurs and fingering numbers (1-5). The left hand plays a continuous eighth-note pattern with slurs and fingering numbers (1-5). The exercise concludes with a final cadence.

85 86 87 88 89 90 91

Allegro

92.

92 93 94

95 96 97

98 99 100

Allegro moderato

93.

energico

93. *Allegro moderato*

energico

sf

Allegro moderato

94.

Vivace

simile

95.

dolce

[illegible]

First system of a piano piece. The right hand features a continuous eighth-note melody. The left hand has a bass line with fingerings 2, 3, 5, 4, 3, 2, and 7. A bracket with the number 8 spans the first six measures of the right hand.

Second system of the piano piece. The right hand continues the eighth-note melody. The left hand has a bass line with fingerings 4, 2, and 1 2.

Third system of the piano piece. The right hand continues the eighth-note melody. The left hand has a bass line with fingerings 1 2, 4, 1 3, 2, 3, and 7 7.

Allegretto vivace

96.

Fourth system, marked with a piano (*p*) dynamic. The right hand has a melody with many four-note chords, each marked with a '4'. The left hand has a simple bass line with rests.

Fifth system. The right hand has a melody with various fingerings (3, 2, 1 4 1 2 5 1, 3 2 1 2, 3 4 1 2, 1 2, 3 1, 1 2, 1 2). The left hand has a bass line with rests. A *cresc.* (crescendo) marking is present in the right hand.

Sixth system. The right hand has a melody with many eighth-note chords, each marked with a '4'. The left hand has a bass line with rests. A *f* (forte) dynamic marking is present in the left hand. A bracket with the number 8 spans the first six measures of the right hand.

Allegro agitato

tenute

97.

Molto vivace.

m.g.

98.

99. **Allegro veloce**

ten. *f* *ten.* 5 2 8

8

5 2 1 3 1 2 3 1 3 1 2 3 5 4 3 1 2 1 2 1 3 2 1 3 2 1 5 1 5 2 1 5 2 1 5 4 1 5 3

fz

2 5

100. **Allegro vivace**

mf *poco cresc.*

8

sempre cresc.

f

[illegible]

Allegro

101.

101. *Allegro*, 3/4 time, key of D major. The piece consists of two systems of four measures each. The first system features a forte (*fz*) dynamic and a descending eighth-note scale in the bass. The second system features a forte (*f*) dynamic and a descending eighth-note scale in the bass. The right hand plays a simple harmonic accompaniment.

Allegro moderato

102.

102. *Allegro moderato*, common time, key of D major. The piece consists of two systems of four measures each. The first system features a forte (*f*) dynamic and a descending eighth-note scale in the bass. The second system features a forte (*f*) dynamic and a descending eighth-note scale in the bass. The right hand plays a simple harmonic accompaniment.

Allegro brillante

103.

f

ff

104.

Allegro

sempre cresc.

sempre stacc.

ff

Molto allegro

105.

Exercise 105 is in 6/8 time and marked *Molto allegro*. The first system is marked *ff* *staccato* and features a rapid, staccato melody in the right hand with many beamed eighth notes and rests. The left hand provides a simple harmonic accompaniment. The second system continues the melody, marked *sf* (sforzando), and includes a dotted line indicating a repeat or continuation of a phrase.

Allegro

106.

Exercise 106 is in common time (C) and marked *Allegro*. The first system is marked *f* (forte) and features a rapid, flowing melody in the right hand with many beamed eighth notes. The left hand provides a simple harmonic accompaniment. The second system continues the melody, marked *f*, and includes a dotted line indicating a repeat or continuation of a phrase.

Allegro

107.

Exercise 107 is in 6/8 time and marked *Allegro*. The first system is marked *mf* (mezzo-forte) and features a rapid, flowing melody in the right hand with many beamed eighth notes. The left hand provides a simple harmonic accompaniment. The second system continues the melody, marked *mf*, and includes a dotted line indicating a repeat or continuation of a phrase.

107. *cresc.* *f*

This system contains measures 107 through 110. The right hand features a complex, rapid sixteenth-note pattern with numerous fingerings (e.g., 4 2, 3 1, 4 2, 5 3, 3 1, 3 1, 3 1, 5 3, 4 2, 5 3, 5 3, 3 1, 5 3, 3 1, 2 1). The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *cresc.* is present in measure 107, and *f* appears in measure 109.

108. *f* Allegro

This system contains measures 111 through 114. The tempo is marked *Allegro*. The right hand has a melodic line with dotted rhythms and eighth notes. The left hand continues with a sixteenth-note accompaniment. A dynamic marking of *f* is present in measure 111.

This system contains measures 115 through 118. The right hand has a melodic line with eighth and sixteenth notes. The left hand continues with a sixteenth-note accompaniment. Fingerings are indicated throughout.

109. *f* Presto

This system contains measures 119 through 122. The tempo is marked *Presto*. The right hand has a melodic line with eighth and sixteenth notes. The left hand continues with a sixteenth-note accompaniment. A dynamic marking of *f* is present in measure 119.

This system contains measures 123 through 126. The right hand has a melodic line with eighth and sixteenth notes. The left hand continues with a sixteenth-note accompaniment. Fingerings are indicated throughout.

This system contains measures 127 through 130. The right hand has a melodic line with eighth and sixteenth notes. The left hand continues with a sixteenth-note accompaniment. Fingerings are indicated throughout.

Allegro moderato

110.

110. *f*

Vivace

111.

111. *mf*

cresc.

f

112.

Andantino

p dolce
calando
Ced.

113.

Agitato

ff
sf

Allegretto animato

114.

p dolce scherzoso

cresc. poco a poco

f

Allegro vivace

115.

p

cresc. p. a p.

8

Allegro

116.

f

Allegro vivace

117.

Molto vivace ed energico

118.

Presto

119.

Exercise 119 is in 6/8 time, marked Presto. It consists of two systems of piano accompaniment. The first system includes the instruction *sempre staccato*. The music features rapid, staccato chords and arpeggios in both hands, with various fingering numbers (1-5) indicated above and below the notes. The key signature has three flats (B-flat, E-flat, A-flat).

Velocissimo

120.

Exercise 120 is in 6/8 time, marked Velocissimo. It consists of four systems of piano accompaniment. The first system begins with a forte (*f*) dynamic marking. The exercise is characterized by extremely rapid sixteenth-note runs and arpeggios in both hands, with numerous fingering numbers (1-5) and slurs indicating the fast passages. The key signature has three flats (B-flat, E-flat, A-flat).

Allegro vivace

121.

p dolce legato

(Red. *)

Allegro energico

122.

ff

Kurze Übungen

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C. Czerny, Op. 821 Cah. IV

Andante

123.

Exercise 123 is an Andante piece in G major, 6/8 time. It features a piano (p) dynamic in the first system and a forte (f) dynamic in the second system. The piece is characterized by dense chordal textures in the right hand and moving lines in the left hand. Fingerings and articulation marks are indicated throughout the score.

Allegro con fuoco

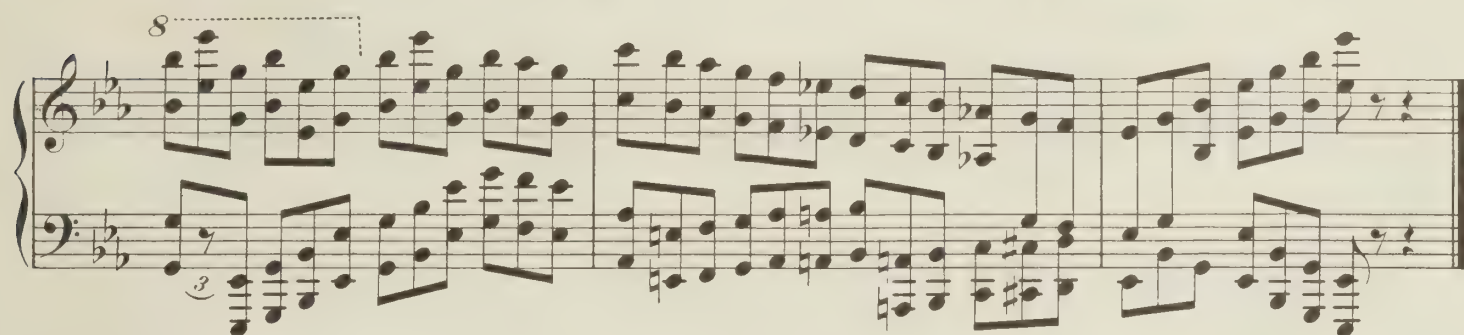
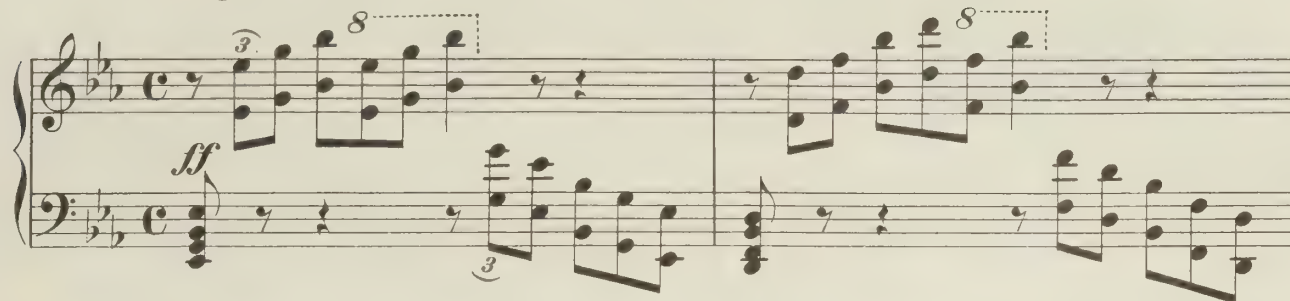
124.

Exercise 124 is an Allegro con fuoco piece in B-flat major, common time. It begins with a fortissimo (ff) dynamic. The piece is characterized by rapid sixteenth-note passages and slurs. Fingerings and articulation marks are indicated throughout the score.



Allegro vivace

125.



Allegro

126.



Allegro

127.

127. *Allegro* 3/4

ten. *mf*

ten. *cresc.* *f*

128.

Allegro

128. *Allegro* 3/4

f

Allegro

129.

ff

Allegro vivace

130.

Allegretto moderato

131.

131. *Allegretto moderato*

f *p*

cresc. poco a poco *f*

Allegretto

132.

132. *Allegretto*

f *p* *f* *p*



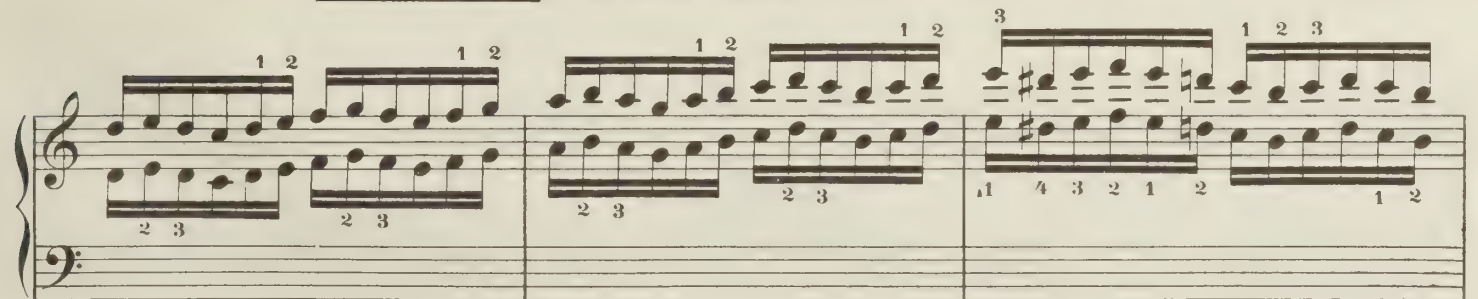
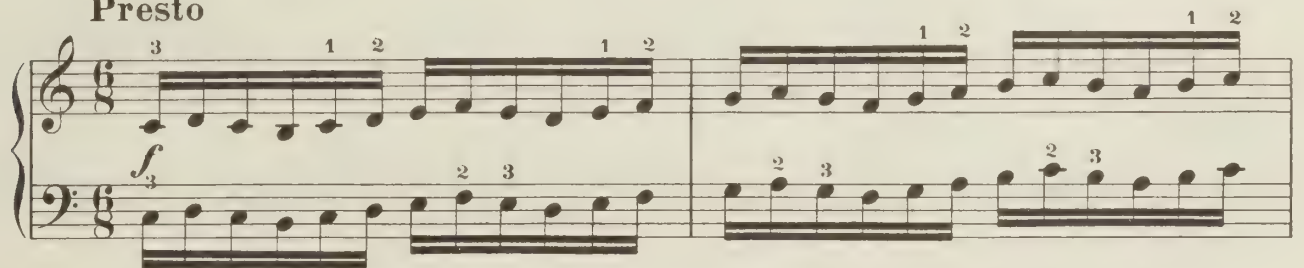
Allegretto animato.

133.



Presto

134.



Allegro

135.

Allegro brillante

136.

136. **Allegro brillante**

p

simile

cresc.

f

Moderato

137.

Exercise 137 is in D major (two sharps) and common time (C). It is marked Moderato. The piano part (treble clef) begins with a forte (f) dynamic and features arpeggiated chords with fingerings 1 2 3 4 5 and 5 4 3 2 1. The bass part (bass clef) also features arpeggiated chords with similar fingerings. The exercise consists of three systems of piano and bass staves.

138.

Allegro

Exercise 138 is in D major (two sharps) and common time (C). It is marked Allegro. The piano part (treble clef) begins with a forte (f) dynamic and features eighth-note patterns with fingerings 3 2 1 4 5 4 1 4. The bass part (bass clef) also features eighth-note patterns with fingerings 5 3 2 1 and 5 4 2 1. The exercise consists of three systems of piano and bass staves.

Allegro

139.

139. *Allegro*

First system: Two measures of piano accompaniment. The right hand features a triplet of eighth notes followed by a triplet of sixteenth notes. The left hand has a triplet of eighth notes. Fingerings are indicated above the notes.

Second system: Four measures of piano accompaniment. The right hand continues with rapid sixteenth-note patterns and triplets. The left hand has a triplet of eighth notes. The piece ends with a final chord.

Allegro

140.

140. *Allegro*

First system: Two measures of piano accompaniment. The right hand features a triplet of eighth notes followed by a triplet of sixteenth notes. The left hand has a triplet of eighth notes. Fingerings are indicated above the notes.

Second system: Four measures of piano accompaniment. The right hand continues with rapid sixteenth-note patterns and triplets. The left hand has a triplet of eighth notes. The piece ends with a final chord.

141.

Vivace *m.g.*

Exercise 141 is in B-flat major, 2/4 time, marked Vivace *m.g.* (moderato giusto). The piano part features a continuous eighth-note accompaniment in the right hand and a more active line in the left hand. The violin part has a melodic line with various ornaments and fingerings. The piece ends with a final cadence in the piano part.

142.

Allegro

Exercise 142 is in B-flat major, 2/4 time, marked Allegro. The piano part features a continuous eighth-note accompaniment in the right hand and a more active line in the left hand. The violin part has a melodic line with various ornaments and fingerings. The piece ends with a final cadence in the piano part.

Allegro vivace

143.

con fuoco

Molto allegro

144.

Molto allegro

145.

f

Allegro

146.

Allegro

147.

Molto allegro

148.

Allegro comodo

149.

Allegro con bravura

150.

Allegro vivace

151.

151. *f*

Allegro vivace

152.

152. *p* *cresc.* *f* *dimin.*

cresc. poco a poco

Molto allegro
martellato

153.

Exercise 153 is in 3/4 time, marked *Molto allegro martellato*. It begins with a forte (*f*) dynamic. The piece features rapid, repeated eighth-note patterns in both hands, with fingerings indicated by the number 5. The first system concludes with a final cadence in the bass staff.

Vivace

154.

Exercise 154 is in 3/4 time, marked *Vivace*. It begins with a piano (*p*) dynamic. The piece features rapid, repeated eighth-note patterns in both hands, with fingerings indicated by the numbers 3, 4, and 5. The first system concludes with a final cadence in the bass staff. The second system begins with a *cresc.* marking and a forte (*f*) dynamic, leading to a final cadence in the bass staff.

Allegretto

155.

[illegible]

Allegretto

156.

Musical score for "The Song of the Lark" by Pyotr Ilyich Tchaikovsky. The score is in 2/4 time and features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and dynamic markings (p, f). The piece is marked with a tempo of "Allegretto" and a "Cresc." (Crescendo) marking. The score is divided into measures, with some measures containing multiple notes and rests. The piece concludes with a final chord in the bass staff.

Allegro vivace

157.

Musical score for exercise 157, marked *Allegro vivace*. The piece is in 6/8 time and B-flat major. It consists of two systems of piano accompaniment. The first system has two staves, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a harmonic accompaniment. The second system continues the piece, featuring more complex rhythmic patterns and fingerings. The score includes numerous fingerings (1-5) and dynamic markings such as *f* (forte) and *sf* (sforzando). The piece concludes with a final cadence.

Allegro

158.

Musical score for exercise 158, marked *Allegro*. The piece is in 2/4 time and A major. It consists of two systems of piano accompaniment. The first system has two staves, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a harmonic accompaniment. The second system continues the piece, featuring more complex rhythmic patterns and fingerings. The score includes numerous fingerings (1-5) and dynamic markings such as *f* (forte). The piece concludes with a final cadence.

Allegro

159.

Exercise 159, Allegro, measures 1-4. The piece is in C major, 4/4 time. The first staff (treble clef) begins with a forte (*f*) dynamic. The second staff (bass clef) provides a harmonic accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one sharp (F#).

Measures 5-8 of exercise 159. The musical notation continues with complex rhythmic patterns and fingerings. The key signature remains one sharp.

Measures 9-12 of exercise 159. The piece concludes with a final cadence. The key signature remains one sharp.

Molto allegro

160.

Exercise 160, Molto allegro, measures 1-4. The piece is in C major, 4/4 time. The first staff (treble clef) begins with a fortissimo (*ff*) dynamic. The second staff (bass clef) provides a harmonic accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. The key signature has one sharp (F#).

Measures 5-8 of exercise 160. The musical notation continues with complex rhythmic patterns and fingerings. The key signature remains one sharp.

Measures 9-12 of exercise 160. The piece concludes with a final cadence. The key signature remains one sharp.

DIE KLASSIKER DES KLAVIERS

J. S. BACH

Sämtliche Werke in 23 Bänden

hrsg. von Caemey, Griespenkerl und Roitzsch

- 1/2 I, II Wohltemperiertes Klavier
- 200 III Kleine Präludien und Fughetten
- 201 IV Zwei- und dreistimmige Inventionen
- 202 V Französische Suiten
- 203/4 VI, VII Englische Suiten
- 205/6 VIII, IX Partiten
- 207 X Ital. Konzert, Chrom. Phantasie usw.
- 208 XI Ouvertüre, Phantasie, Capriccio usw.
- 209 XII Goldberg-Variationen
- 210 XIII Vier Toccaten und Fugen
- 211 XIV Toccata, Präludium, Phantasie
- 212 XV Phantasien, Fugen, Suite f moll usw.
- 213 XVI Sonaten a moll, C dur, d moll
- 214 XVII Präludien, Fugen, Suiten
- 215 XVIII Phantasien, Aria, Toccata
- 216 XIX Capriccio, Sonate, Fugen
- 217 XX 16 Konzerte nach Vivaldi usw.
- 218 XXI Die Kunst der Fuge. Klavier-Ausg.
- 219 XXII Das musikalische Opfer
- 1959 XXIII Supplement (Seifert)
- 2790/98 Band I—X herausg. von Ruthardt
- Urtexte hrsg. von Kroll, Landschoff Soldan:
- 1a/b Wohltemperiertes Klavier. 2 Bände
- 4201 Inventionen und Sinfonien
- 4580a/b Englische Suiten. 2 Bände (Kreutz)
- 4594 Französische Suiten (H. Keller)
- Klavierübung I/IV:
- 4463a/b I Partiten. 2 Bände
- 4464 II Franz. Ouvertüre und Ital. Konzert
- 4465 III Vier Duette
- 4462 IV Goldberg-Variationen
- 4402 Das musikalische Opfer
- 4552 Notenb. der Anna Magd. Bach (H. Keller)
- 2668a/b Die ersten Studien (Ruthardt). 2 Bände
- 4230 Vorstufe. 25 Stücke (Martiniessen)
- Einzelausgaben von Martiniessen, Sauer, Ruthardt, Bischoff-Teichmüller u. a.

BEETHOVEN

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- 3 Sonaten in 1 Band. Volksausgabe
- 4001/32 Sonaten in Einzelausgabe. Urtext (Pauer-Martiniessen)
- 4542 Sonaten-Auswahl
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- 298a/b V, VI Variationen
- 144 VII Konzerte und Phantasie Op. 80
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- 758 Leichte Originalstücke (Ruthardt)
- 4336 Ecossais u. Deutsche Tänze (Niemann)
- 4090 Bagatellen Op. 33
- 4476 Diabelli-Variationen (Kuhlmann)

BRAHMS

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- 3300b II Op. 76, 118, 119 Klavierstücke. Op. 79 Rhapsodien. Op. 116 Phantasien. Op. 117 Intermezzi und 5 Studien
- *3655 Konzert Nr. 1 d moll Op. 15
- *3895 Konzert Nr. 2 B dur Op. 83
- 3936 Auswahl. 20 Stücke (Sauer-Niemann)
- Sämtliche Werke auch in Einzelausgaben

CHOPIN

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- 1900b II Balladen, Impromptus, Scherzi, Phantasie, Etüden, Präludien, Rondos
- 1900c III Sonaten, Stücke, Konzerte
- Ausgabe in 12 Einzelbänden:
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- 1104 Walzer. Prachtsausgabe
- 1902/3 II, III Mazurkas, Polonaisen
- 1904/5 IV, V Nocturnes, Balladen/Impromptus

- 1906/7 VI, VII Scherz/Phantasie in f, Etüden
- 1908/9 VIII, IX Präludien/Rondos, Sonaten
- 1910 X Stücke (Berceuse, Barcarolle usw.)
- 1911/12 XI, XII Konzerte, Konzertstücke
- *2895a/b Konzerte in Einzelausgaben (Pozniak)
- 1926 Auswahl. 32 Stücke (Scholz)

GRIEG

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- 3100b II Op. 1 Vier Stücke. Op. 3 Poetische Tonbilder. Op. 6 Humoresken. Op. 16 Klavierkonzert. Op. 19 Aus dem Volksleben. Op. 24 Ballade g moll. Op. 28 Albumblätter. Op. 29 Improvisata. Op. 41/32 Stücke a. Liedern. Op. 73 Srimnungen
- 3100c III Original-Bearbeitungen: Op. 17 Nord. Tänze u. Volksweisen. Op. 34 Eleg. Melodien. Op. 35 Norweg. Tänze. Op. 40 Holberg-Suite. Op. 46; 55 Peer-Gynt-Suite I/II. Op. 56 3 Stücke aus Sigurd Jorsalfar. Op. 66 19 Norwegische Volksweisen usw.

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HÄNDEL

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- 4d Fughetten
- 4335 Ausgewählte Stücke (Teichmüller)
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- 1821 Auswahl. 20 Stücke

HAYDN

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- 4543 Sonaten-Auswahl (Martiniessen)
- 4392 VI Originalstücke. Urtext
- 484 Originalstücke (Ruthardt)
- 1120 Zwölf kleine Stücke
- 4348 Sonaten-Auswahl (Teichmüller)
- 4353 Konzert D dur (Teichmüller)

LISZT

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- 3600c/d III, IV Etüden
- 3601a/b V, VI Original-Kompositionen
- 3601c/d VII, VIII Opern-Phantasien
- 3602a IX Lieder-Paraphrasen
- 3602b X Übertragungen (Schubert, Bach)
- *3602c XI Konzerte u. a. Werke mit Orchester
- 3602d XII Supplement: Übertragungen u. Orig.
- Années de Pélerinage, Consolations und Liebestriume, Etüden, Rhapsodien, Sonate h moll usw. auch in Einzelausgaben

MENDELSSOHN

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herausgegeben von Theodor Kullak

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- 1703 Lieder ohne Worte. Volksausgabe
- 1702 Lieder ohne Worte. Auswahl (Pauer-Niemann)
- 2619 Lieder ohne Worte. Erleichtert (Ruthardt)
- 1704b II Op. 5 Capriccio. Op. 7. Charakterstücke Op. 14 Rondo. Op. 16 Fantaisies. Op. 33 Caprices. Op. 72 Kinderstücke. Andante cantabile e Presto agitato
- 1704c III Op. 28 Phantasie. Op. 35 Präludien und Fugen. Op. 54 Variations sérieuses. Op. 82 Andante con Variazioni. Op. 83 Variationen. Op. 104 Etüden. Scherzi. Etüde f moll
- 1704d IV Zwei Konzerte. Op. 22 Capriccio brillante. Op. 29 Rondo brillante. Op. 43 Serenade
- 1704e V Supplement: Sonaten, Präludien und Stücke
- 3347 Kinderstücke Op. 72
- *2896a/b Konzerte in Einzelausgabe
- *2942 Capriccio brillante Op. 22
- *3491/92 Rondo brillante. Serenade und Allegro giocoso Op. 29

MOZART

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- 4240 Stücke: Urtext (Soldan-Weinreich)
- 273 IV Variationen
- 765 V Acht berühmte Konzerte
- *3309a/h) Konzerte in Einzelausgaben. Urtext
- *2897 d/f) herausg. v. Edwin Fischer u. K. Soldan
- 4519 Kadenz von A. E. Müller (1767—1817) zu Klavierkonzerten
- 1823 Auswahl. Beliebte Kompositionen
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- 4509 Klaviermusik für Liebhaber (K. Herrmann)

SCHUBERT

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- Op. 40 Chanson triste, Chant sans paroles, Danse russe
- 3781 II Op. 37a Die Jahreszeiten (Niemann)
- 3782 III Op. 39 Jugendalbum, 24 kleine Stücke (Niemann)
- *3775 Konzert Nr. 1 b moll Op. 23 (Teichmüller)

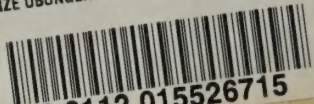
WEBER

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- 489 Sämtliche Klavierwerke in 1 Band
- Dieselben in 3 Bänden:
- 717a I Sonaten. C dur, As dur, d moll, e moll
- 717b II Polonaise, Rondo brillant, Polaca usw.
- 717c III Variationen und Konzerte
- *2899 Konzertstück Op. 79 (Ruthardt)
- 2879 Aufforderung zum Tanz Op. 65
- 1826 Auswahl. Beliebte Stücke

*Ausgabe für 2 Klaviere; das 2. Klavier enthält die Orchesterbegleitung

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